

# The Interrelationship Between Making & Responding

Cade Bonar - St Andrew's Anglican College

The nature of our subject will not change... we will continue **to** **'music'** and work with **processes** that we currently employ. If we **teach music musically**, we will only have to change some of the labels.

## Making and Responding

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- Making and responding frame the processes of **composition** and **performance** (making) and **musicology** (responding)
- Composition, musicology and performance are **processes** (not objectives or dimensions) that underpin the syllabus
- Often these processes are approached separately; they can be compartmentalised *when* and *as* taught... however, there is strong interrelation between them when we work musically and honour **music as a discourse**.

# Making and Responding

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**Making**



**Responding**

# Making and Responding

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# Making and Responding

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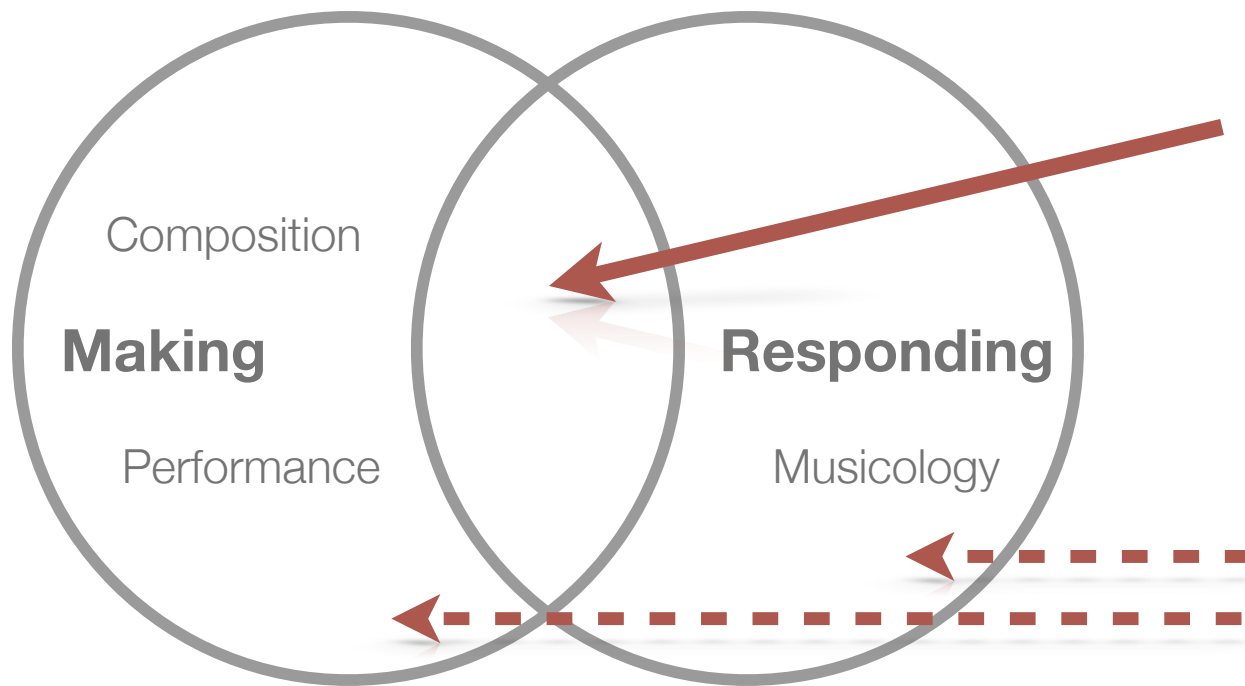
**Making**



**Responding**

# Making and Responding

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Where possible, situate teaching and learning in the 'space between'; this is the space 'musicians' largely work within.

Of course, we *can, do* and *should* (at the right time) work in the outer circles; often this is where we learn and develop the 'bits' or analytical chunks of music.

## Interrelationship and the Integrated Project

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- The Integrated Project (IA3) considers the **interrelationship** between making and responding
- In IA3, the students investigate the musical features/devices of repertoire to **inform** their 'made' component
- This might be a performance style or compositional device/s taken up into the students' work
- There are two distinct **processes** (musicology and performing or composing) still, though they are connected - one informs the other.



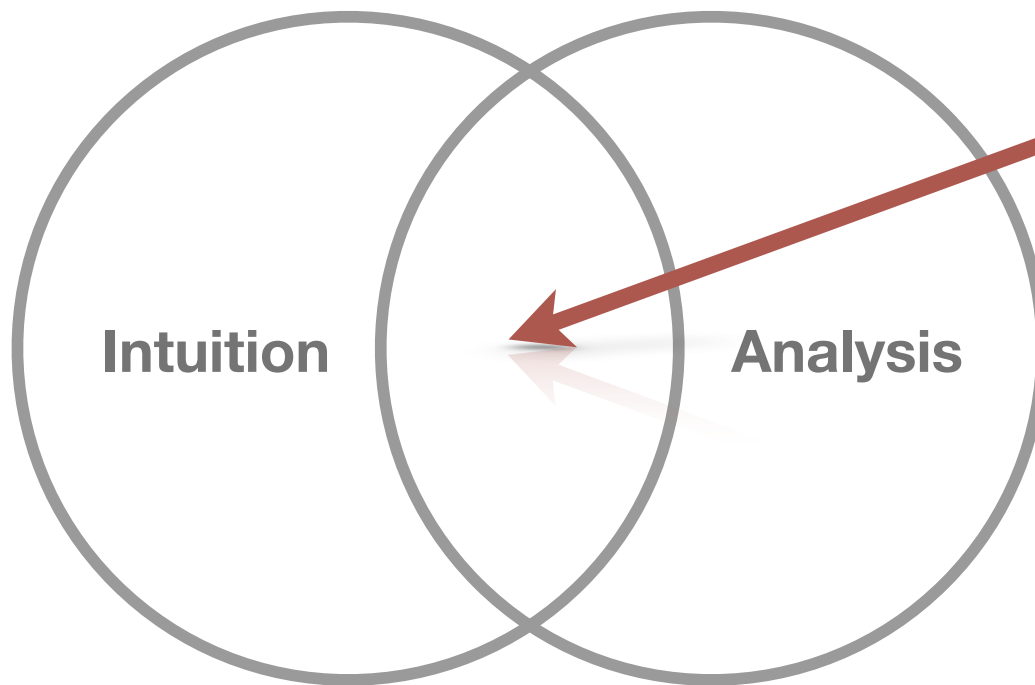
## Seeing the connections from the start...

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- **Integrating** and **interrelating** musical **processes** can start from our first lessons
- We don't need to wait to assessment instruments for this to occur; to do this is to dismiss the nature of learning in music and the discourse of music itself
- This relationship between making and responding is the **ideal** in music education — we seek this out and hold it up to value, but it is not always easy to maintain (especially when repertoire becomes more complex)
- Such connections service our **intuitive** and **analytical** knowledges and understandings of music (Swanwick, 1994).

# Intuition and Analysis

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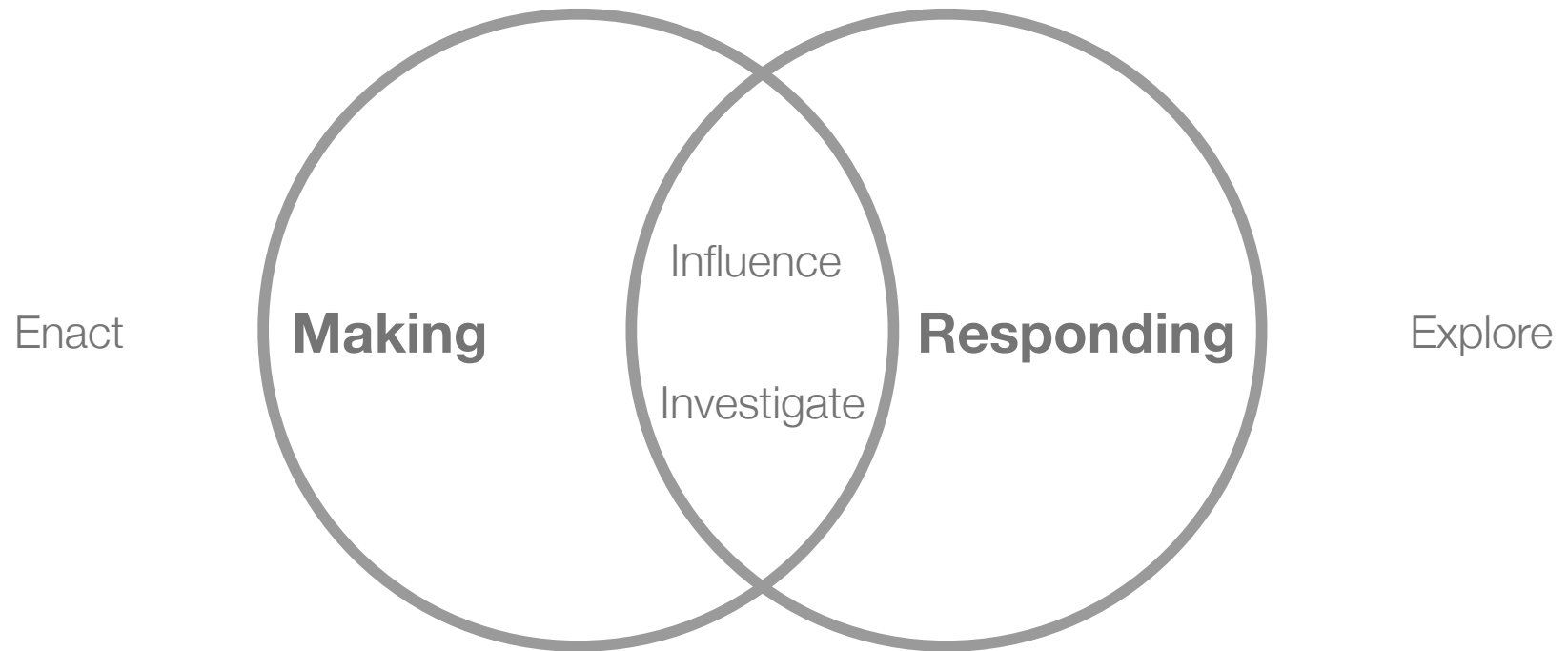


**Meanings** are  
gained in this  
'space between'

We work on both  
sides, but need to  
ensure they meet in  
the middle to  
**inform  
understanding**

# Making and Responding

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## Unit 1: Designs

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- In Unit 1, students make and respond to music as they explore music elements and concepts to gain greater familiarity with the way music is designed. Students engage with a variety of repertoire, covering a range of contexts, styles and genres, and develop musicianship through their understanding and use of music elements and concepts. Students develop a greater awareness of the stylistic considerations that inform the music they compose and perform. They develop an understanding of the interrelationships between these elements in the resolution and realisation of cohesive music that communicates meaning.

## Unit 1: Designs

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# Teaching and Learning in Designs

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- *How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?*
- The design of music becomes the frame to talk about the music elements and ‘where’ they are situated and how they contribute to the ‘house’ (e.g. duration is the linear foundation; pitch is the vertical frame...)
- The focus is on musicological ‘sayings’, and the development of the performance (or composition) is informed by this and the ways we talk about music (in preparation)
- **N.B.** The following worksheets and some of the languages used relate to the current syllabus (2013), but can easily be adapted to suit the new objectives/processes.

# Teaching and Learning in Designs

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- Collective experience and analysis (e.g. aurally learning and then performing 1. learning Ben Lee's *Catch My Disease*; 2. Sculthorpe's *The Settlement* from 'Port Essington')
- Analysis is conducted during (later stages) and after the performance of the work (typically a week in duration for each work) (worksheet A)
- These analyses are done collectively through the 'sticky note' process (all contribute through this process; by element or group); responses are grouped by element on the whiteboard (this process is detailed at [cmbonar.wordpress.com](http://cmbonar.wordpress.com))
- From experience, analytical labels are matched to musical practices; learning is situated in practice.

# Analysis Template (Worksheet A)

## Music Element Analysis

Consider the work performed for you today. How is it designed in terms of music elements?

Element	Perceive and Interpret: What are the features of the piece?	Analysis: How are the features used?
<b>Duration</b> The relative lengths of sounds and silences in music		
<b>Expressive Devices</b> Ways of influencing mood and character of music		

We are working with the lower level cognitions here, we are not so concerned with what it means at this state (we are focused on use and design)

Syllabus cognitions (2013) underpin/frame analysis

(could easily be adapted to 2019, e.g. explain and analyse)



# Teaching and Learning in Designs

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- Students commence work on their P1 (which will become IA1)
  - group discussion/s on performance practices/approaches
  - individual rehearsals and masterclasses
  - criteria unpacked; experience matching standards (previous years videos); same process could be transferred to ISMGs
  - drafting (video drafts with overdubbed commentary) occurs at 1/3 and 1/2 points
  - reflections on draft videos (see worksheet B)

# Draft Analysis (Worksheet B)

## Draft 1 Analysis

Complete the following table after you have watched your 'raw' and 'narrated' video of your first draft. The criteria for your performance are used to frame the questions. Where possible, try to align your technique to the elements that supports/conveys it (e.g. bowing pressure might affect tone quality/timbre etc...)

Element	Interpret and Apply: How are you interpreting the music elements to convey the piece? What do you need to work on?	Skills and Technique: What elements of my technique do I need to work in relation to these elements? Is my technique refined and controlled? If not, how can I fix it?	Synthesis and Expression: How well are you expressing the style of the work and communicating the meaning/narrative/story of the piece?
<b>Duration</b> The relative lengths of sounds and silences in music			
<b>Expressive Devices</b> Ways of influencing mood and character of music			

Syllabus cognitions  
(2013) underpin/frame  
analysis

(could easily be  
adapted to 2019, e.g.  
demonstrate, interpret,  
realise)

# Connecting Making and Responding in Designs

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- Students complete an analysis of their own work for P1 (see worksheet C)
- As part of the drafting process (stage 2), students perform their work for the class:
  - I currently have 12 Year 11 students, each performs their piece for the class (typically Week 5 — 8; 4 students each week)
  - engaging as an audience first time; second time through, the class starts an analysis of the work (typically, I get them to work on pairs on an element each as not to overload them)
  - the findings are compiled through the ‘sticky-note process’ (and eventually added to worksheet A on slide 16) and the student leads a guided discussion about their findings (worksheet C)
  - these analyses inform the development of their own program notes (which could easily become the performance statement)

# P1 Analysis (Worksheet C)

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## Performance 1 Work - Analysis

Consider the work you are preparing for your Performance 1 task. How is it designed in terms of music elements? Your findings here will support the development of your program notes for the Year 11 Performance Evening on **Friday 23 March**.

Element	Perceive and Interpret: What are the features of the piece?	Analysis: How are the features used?
<b>Duration</b> The relative lengths of sounds and silences in music		
<b>Expressive Devices</b> Ways of influencing mood and character of music		

We are again working with the lower level cognitions here, we are not so concerned with what it means at this state (we are focused on use and design)

## Interrelationships...

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- Students analyse the works that they (and others) are playing
- Their music experiences are drawn into analysis; firmer connections can be made by students as they engage in music and then talk about it from direct experience
- Class discussions can be prompted by isolating sections/features of the works, connecting aural effect and analytical label
- Collaborative work towards analysing music, which also informs their own work (this is one of the C21st skills in the 2019 syllabus)

We made it!

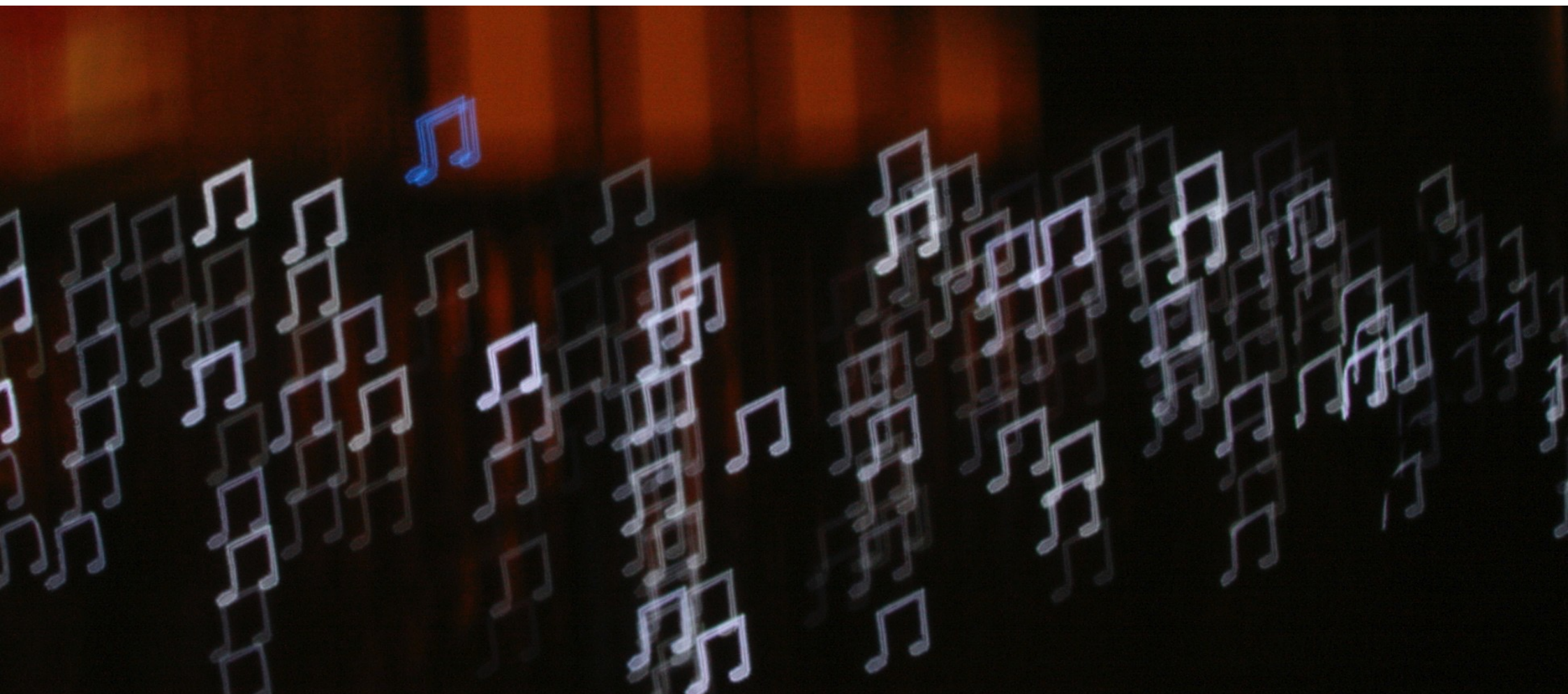
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Abigail in her Year 11 Music performance  
(last night)!



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Thank you!

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